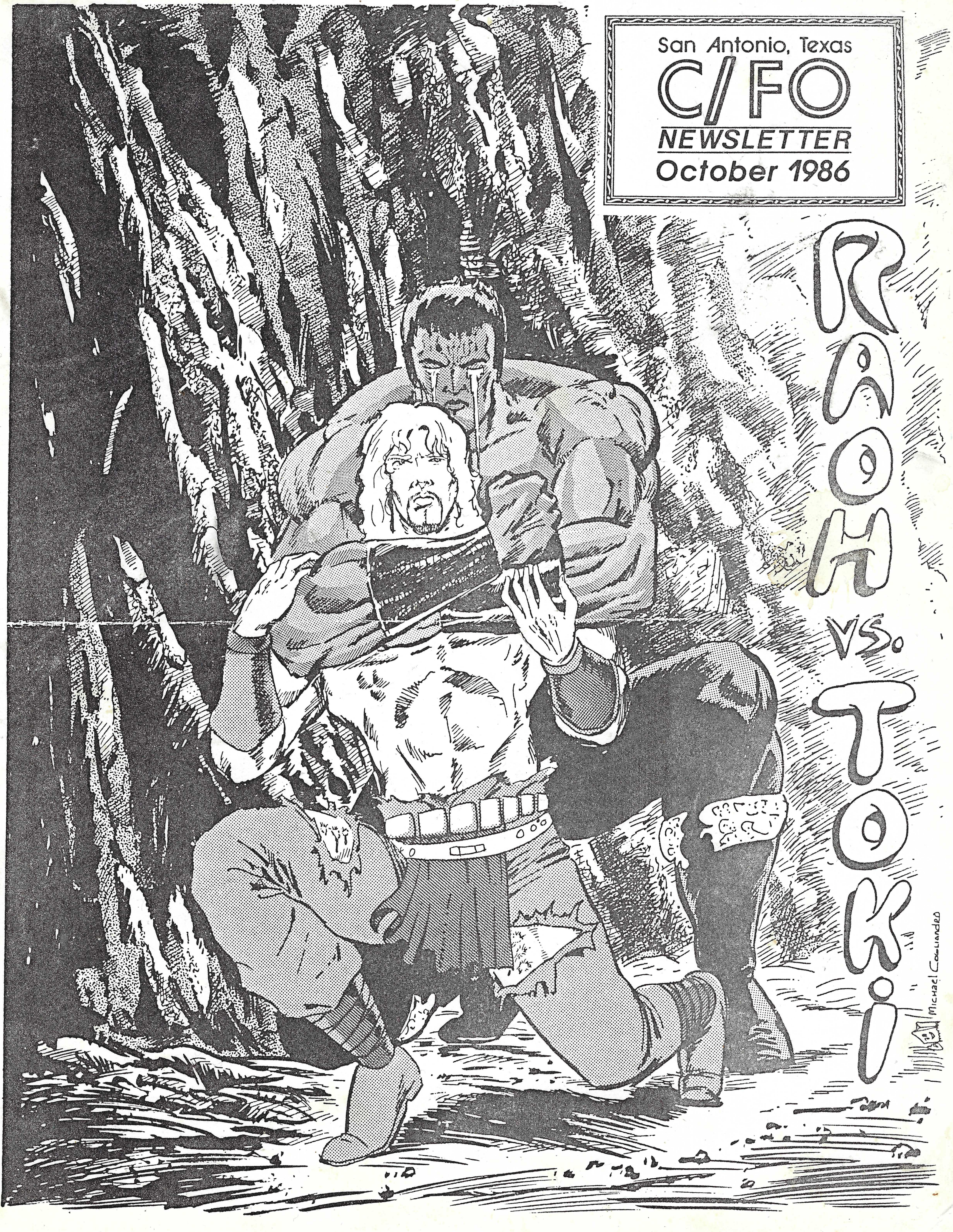
San Antonio, Texas

C/FO

NEWSLETTER

October 1986


RAOH
vs.
TOKI
Michael Cogliandro

C/FO - SAN ANTONIO NEWSLETTER

TABLE OF CONTENTS

What is C/FO San Antonio..........................p 2
Publication Information...........................p 2
Main Meeting Schedule.............................p 3
Letter From the Secretary.........................p 4
Editorial Mutterings..............................p 5
Anime Newswire....................................p 6
Fandom Newswire...................................p 6
Votoms Notes: Episode 8...........................p 7
M.D. Gaist Synopsis...............................p 7
Missing 99: Super Dimension Samy Synopsis.........p 8
Hotel Anime: Chapter 4............................p 9
In Defense of Giant Robots........................p 11
Assistant Editorial...............................p 12
New Anime/Tape Copying Policies...................p 13
Reluctant Randall's Reviews.......................p 14
Rabid Robert's Runty Reviews......................p 15
Alter's Guide to Anime Normalness.................p 15
Membership Update.................................p 16
Classified Ads....................................p 16
Membership Form/Newsletter Survey...............Insert

WHAT IS C/FO-SAN ANTONIO?

The Cartoon/Fantasy Organization is a world-wide organization dedicated to the enjoyment of animation and fantasy from all over the world. C/FO-San Antonio is a local chapter affilated with the general C/FO. Membership in C/FO-San Antonio is open to anyone interested in animation, whether or not you are a member of the general C/FO. C/FO-San Antonio currently has no chapter dues. Members of C/FO-San Antonio are listed in the C/FO-San Antonio Membership directory, recieve a little bit of priority when it comes to obtaining tape copies from the chapter tape library or membership in APA-HASHIN, and may eventually receive a membership card if any of our artists will ever do one up. Subscriptions to the C/FO-San Antonio Newsletter are optional (and do cost money, see below), although a subscription is highly recommended. As C/FO-San Antonio is a democratic organization, members of C/FO-San Antonio who are able to attend meetings get to vote on issues affecting the chapter.

C/FO-SAN ANTONIO MEETINGS

C/FO-San Antonio currently meets the second Sunday of every month at the meeting room of the Windsor Meadows apartments, located at 8150 Cross Creek, just off Walzem Road inside Loop 410 in Northeast San Antonio. Anyone needing directions to this location should contact either Brian Sutton (512-655-4708), Randall Stukey (512-655-2678), or Robert Gibson (512-657-7296). (A second meeting is normally held on the second or third Thursday evening after the main Sunday meeting, call Robert Gibson for more information.)

C/FO-SAN ANTONIO MEETING RULES

C/FO-San Antonio wants EVERYONE at their meeting to enjoy themselves, hence the following simple rules are suggested....

1) Please keep talking to a minimum while the videos are running --- some people want to hear as well as see! Go outside if you want to have a long conversation.
2) No Smoking Please --- our meeting room is a small confined space!
3) Remember, the meeting room is always neat and clean when we arrive, it should be in at least as good of shape when we leave. DON'T BE A PIG, CLEAN UP AFTER YOURSELF.
4) Apartment Management has asked us not to sit behind the desk or move/play with the items on it or in it! Please comply with their wishes.
5) Due to problems that numerous other chapters have experienced, NO TAPE COPYING WILL BE DONE AT C/FO-SAN ANTONIO MEETINGS without the unanimous consent of all members present (extremely unlikely). C/FO-San Antonio has an excellent (if very backlogged) tape dubbing service, however.

PUBLICATION INFORMATION

EDITORIAL ADDRESS

Address all contributions and subscriptions to the following address:

C/FO-SAN EDITOR
c/o Randall S. Stukey
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Assistant Editor:	Robert W. Gibson

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Cheryl Blaha	(p. 5, 12)
Guy Brownlee	(p. 14)
Mike Cogliandro	(Cover)
Shaun Howell	(p. 14)
Pat Munson-Siter	(p. 6, 7, 8, 14)
Unknown	(p. 9)

CONTRIBUTIONS

Yes, contributions of art, articles, fiction, news, synopses, etc. are always needed. Don't be scared off by our fancy format, this is a FAN publication, we'll print almost anything that is related to anime in some way, that is in good taste (this is a family publication), and that is not over-long. We will correct grammar and spelling errors (and stick in some of our own errors to boot). All substantial contributors to an issue will get a free copy of the issue (or have their subscription extended by one if they are subscribers).

SUBSCRIPTIONS

The C/FO-SAN ANTONIO NEWSLETTER is currently published monthly, but this publication schedule is not guaranteed. Mail subscriptions are $7.50 for 6 issues and $15.00 for 12 issues. Pick-up (at meetings or whatever) subscriptions are $5.00 for 6 issues and $10.00 for 12 issues. Make checks payable to DRAGONFIRE PRODUCTIONS. If you are a mail subscriber and you haven't recieved your issue by the 15th of the month, drop the editor a line ASAP. Both we and the post office make mistakes! Trades for your newsletter/fanzine can be arranged, contact the editor for more information.

ADVERTISING

Free ads are inserted at the sole discretion of the editor. The base ad rate for camera-ready copy in the proper proportions is $15.00 per full page. Advertisers are solely responsible for the accuracy and content of their ads.

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C/FO - SAN ANTONIO

CARTOON/FANTASY ORGANIZATION - SAN ANTONIO CHAPTER
BRIAN W. SUTTON, PRESIDENT * RANDALL S. STUKEY, EXECUTIVE
ROBERT W. GIBSON, SECRETARY/REPRESENTATIVE

And introducing the latest officer of C/FO-San Antonio, Craig York, Director (As soon as we find a way to sneak your name on to the letterhead, Craig, we will.)

As you will notice, the editor has decided to change the format of the newsletter slightly, filling the first page with standing information on C/FO-San and pushing this page back. Since the new page contains the info on purpose of C/FO-San, the only thing left is to tell everyone that the October meeting will be on Sunday, October 12th at the Windsor Meadows apartment's meeting room, located at 8150 Cross Creek. It will start at 5pm.

The tentative schedule for the October meeting is:

5:00-5:30	C/FO Meeting	7:30-8:00	Robotech #35
5:30-6:00	Giant Gorg #9	8:00-8:30	Endless Road SSX #9
6:00-6:30	Dragon Ball #7	8:30-9:00	Space Cobra #11
6:30-7:00	Votoms #8	9:00-9:30	Hokuto no Ken #71
7:00-7:30	Aura Battler Dunbine #4	9:30-?:??	Requests

Due to the new hours, there will be no feature this month, but the episodes of the "regular" series we have been running at meetings for the past 10 months or so will be shown. We hope this will be a temporary situation and the club will be able to find a new meeting place (or the Windsor apartments will changetheir hours again), but if no other arrangements can be made, meetings will continue to be run on these hours at this location.

Due to the fact that we will be electing a club official (director), the time of the business meeting is tentative (just like last month).

The Giant Gorg, Dunbine, SSX, and Space Cobra episodes were available for preview, but I didn't have enough time to write up the synopses. If any of you wish to watch them and write up synopses for next issue (hint, hint), we'd be thankfull. Dave Stowell's Votoms Notes appears later herein.

The Dragon Ball episode sees Bloomers in a bunny outfit, Woolong driving a car, and Gokku with a singed tail. Plus a big giant with a big axe and the return of both Kamesennin and "dark smurf".

In the Robotech episode, "Season's Greetings", Minmei dissapears, Khyron attacks, three Zentradi try to sell toys, and the soap opera continues between Rick, Lisa, and Minmei.

Hokuto shin ken vs hokuto shin ken, good vs evil, Toki vs Raoh, BROTHER vs BROTHER, to the death. In order to save Kenshiro from a fight he can't win, Toki faces his brother under the omen star of death, in the hopes of ending his threat forever. But has he the skill or the determination to kill his own brother? Tune into the Hokuto no ken episode and see the history of the "hokuto brothers" and a side of Raoh that you never expected to see.

If you are thinking of requesting an episode, please contact us to make sure it makes it to the meeting so it can be shown. If it aint there, it can't be requested.

ROBERT W. GIBSON
CHAPTER SECRETARY/CHAPTER REPRESENTATIVE
6527 CHAPEL FOREST, SAN ANTONIO, TEXAS 78239

C/FO - SAN ANTONIO

A LETTER FROM THE SECRETARY:

Well, we're back from Animagic in one piece. Craig, Omar, Alicia, and I had a pretty good time. Baka was there, placing silliness projectors all over the motel (how else can we explain Don Magness' odd behavior Saturday night). I picked up a batch of NOVA #8s from the EDC High command to distribute to are members, so if you want yours, bug me about it.

We again met the Dallas/Ft. Worth crowd, as well as the OFC from Oklahoma (you guys haven't drowned up there, have you?). We also met Krista Farmer's sister, Kira (also a C/FO-San member; they're twins, Kira being 13 minutes older) and their lovely mother, whose name escapes me at the moment (my apologies, Mrs. Farmer). Tapes again flew from room to room, VCR to VCR, and hand to hand and I hope everyone got all they could, if not all they wanted. Next area con is the Dallas Fantasy Fair in November when we go through all this good stuff again. We will also be counting the ballots for the general C/FO elections there, so I hope to see more of you people then.

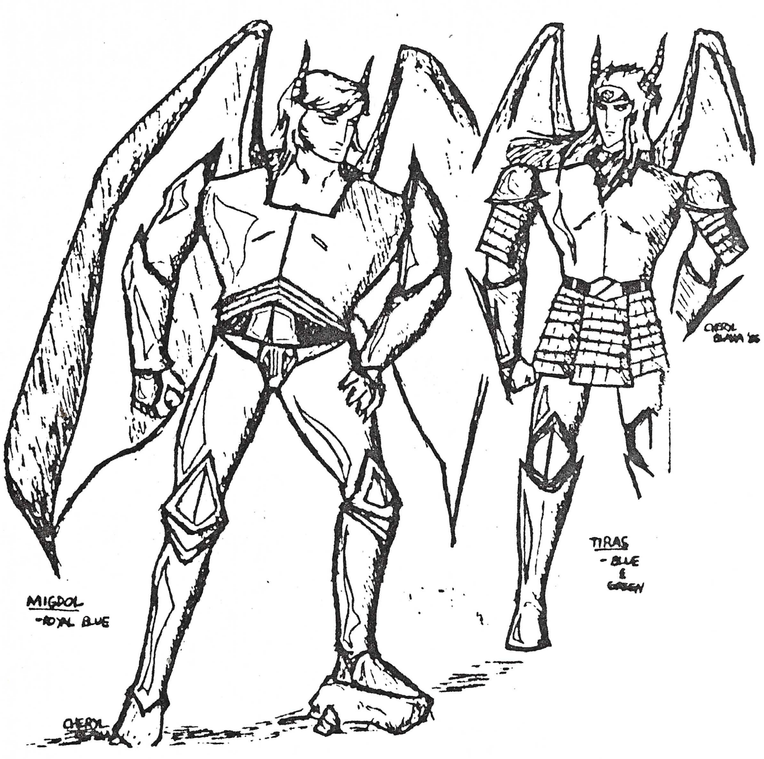
Welcome time! This month we have 6 new C/FO-San members. Eric Meuth and William Gordon hail from Austin and attended our September meeting. Jesse Espinoza is an anime fan from Houston, TX. who is looking for a local club (will someone from Houston help him out, his address is elsewhere in this issue). D.B. Killings lives in Illinois and is a member of C/FO-Chicago. Michael Hirtes likes Elfquest and lives in Iowa. Guy Brownlee, whose Dirty Pair zine is mentioned all through this newsletter, is an EDC member, a personal friend, one of the nicest people you'll ever meet, and is second to none in his love of hug attacks.

Thanks to Aaron Reed for the Urusei Yatsura episodes (which the CPAS solicited; well, ok, so they did have the fox critter in them). Thank you to Jason Saylor for the Xabungle episodes. Thanks to Jim Gorham for Iczer-2, Ako, Violence Jack, and for the Globian #3 (which reprinted the cover of our May newsletter). Thanks to Laurine White for Amon Saga, Call Me Tonight, Cosmos Pink Shock & the rest. Thank you to Lory White for the rest of the English Harlock episodes (and no-thanks to Harmony Gold for the horrid ending to the series). Thanks to Mark Rothman for the Hokuto no ken episodes and our missing Galient episode. Thank you to George Rock for the Galient original video. And thanks to Darren and the College Station crowd for the Creamy Mami movie (which might not have made our New Anime list, and the Touch episodes. And Thank you to Vaunda for attempting to get the Gall Force movie to us dispite the worst efforts of the U.S. Snail.

Another unabashed plug. For those of you who can't get enough of the C/FO-San APA, Hashin, Mary Kennard is trying her best to get another APA started. I'm going to contribute and I think there is enough interest out there to make it a big success. Even if you don't have a lot to contribute at the start, it's a good way to make new contacts and get some info on anime. Mary's address is in the classified section.

THANKS FOR LISTENING,

ROBERT W. GIBSON
CHAPTER SECRETARY/CHAPTER REPRESENTATIVE
6527 CHAPEL FOREST, SAN ANTONIO, TEXAS 78239



EDITORIAL MUTTERINGS

Hello fellow defenders against silliness! My assistant editor tells me that there are actually people out there who are afraid of me. This doesn't surprise me greatly, people have been afraid of me for most of my life, I'm used to it --- even if I cannot understand it. However, some people are so afraid of me that they are apparently afraid to submit their art, articles, etc. to this newsletter. This will not do, if people are afraid to submit their stuff to me, this newsletter will end up sillier than C/FOOD PLATTER, 'cause my assistant editor will get all the submissions (and he throws anyway anything that's not silly)! I figure most of you are afraid of me because you don't know me, to help remedy this situation, I've agreed to be interviewed --- unfortunately no one brave enough to conduct the interview could be found, so I'll have to interview myself. No, that would be boring. I KNOW! I'll just let my Alter Ego out of his cage and let him earn his feed by interviewing me!

RANDALL, WHEN DID YOU STOP BEATING YOUR WIFE? I don't have a wife, Alter! And anyway we are supposed to be discussing this newsletter!

YOU TAKE ALL THE FUN OUT OF IT! IS IT TRUE THAT YOU PUT CONTRACTS OUT ON PEOPLE WHOSE SUBMISSIONS DON'T MEET YOUR HIGH STANDARDS? Only if it's Tuesday and the moon is exactly half full. Seriously, the C/FO-San Antonio Newsletter is a FAN publication, I will print just about anything (suitable for a family publication) I'm sent within a couple of months. So far, I've only turned down one item, and then I haven't so much turned it down as put it on hold, it's a piece of fiction and due to the low rating of fiction in the poll we conducted earlier in the year, I'm reluctant to print more than one piece of fiction per issue.

NOT COUNTING YOUR EDITORIALS, OF COURSE? Of course.

WHAT DO YOU DO WITH ARTICLES THAT GET SUBMITTED? I read them over and pass them on to Robert for his comments (or vice-versa, if the item is submitted to Robert). Submitted articles have their grammar and spelling corrected (so don't worry about that kind of stuff, just do the best you can) and they get filed away for use on the next newsletter in which they will fit. When a spot is found for the article, I key it into my computer, format it and print it out with the rest of the newsletter. It's semi-proofread (neither Robert or I are good proofreaders, hence all the typos that sneak into this otherwise perfect newsletter), corrected, and the final copy is printed out and the artwork is pasted in.

WHAT DO YOU DO WITH ARTICLES THAT CAN'T BE USED? I already answered that question, Alter, if it's Tuesday and the moon is exactly half full, I call Lou, a friend of mine in the mob and....

NO, NO! SERIOUSLY! Well, like I said the situation really hasn't come up, but if it did, I'd return the article along with a brief note explaining why it could not be used. And if it's Tuesday and the moon....

WHAT'S THE C/FO-SAN POLICY ON ARTWORK? As we have more artwork submitted than we have articles submitted, we can afford to be a bit more selective with artwork, but still almost everything we've had submitted than can be reduced and photocopies well gets used, it just takes longer to get in the newsletter.

WHAT DO YOU MEAN BY "CAN BE REDUCED AND PHOTOCOPIES WELL", RANDALL? IN THIS AGE OF MIRACLE COPIERS, EVEN A COMPLETE MORON LIKE YOU SHOULD BE ABLE TO COPY ANYTHING! Watch who you're calling a moron, Alter! I'm not stupid enough to get lured into a cage every night like someone who shall remain nameless. Actually, Alter, the photocopy machines I have easy access to are not miracle machines. Line drawings WITHOUT large areas of black or other shading reproduce best. Remember, the artwork is usually a photocopy to begin with and may require 2 or 3 further reductions to get the master from which the newletters are photocopied. The artwork one actually gets in the newsletter may therefore be four or five generations away from the original. Solid black areas do not survive that type of mistreatment very well.

WHAT ABOUT COVERS? Here I am very picky, Alter. Covers have to be done to exact size specifications to work properly and I always use the BEST cover art I have available! Anyone wanting to do a cover should query me first. Not Robert, as he doesn't known the sixze requirements.

YOU STUPIDLY MIS-SPELLED "SIZE" IN THE LAST SENTENCE. (Sigh) Thank you, Alter.

WHAT TYPE OF ARTICLES ARE YOU LOOKING FOR? I'm specifically looking for short articles that sum up the entire meaning of the cosmic all and relate it to a few minutes of one of my favorite shows, like Dirty Pair or Gatchaman....

YOU CAN'T BE SERIOUS, EVEN I, IN ALL MY GREATNESS, COULDN'T DO THAT! You're right, Alter. That is too much to ask. I guess I'll have to settle for serious articles, synopses, good fiction, anime news, C/FO news, etc. Check a few back issues, if I've used something like it before, I probably wouldn't mind more. [Forget all that, just send me lots of silly stuff----CUOS]

WHAT AREN'T YOU LOOKING FOR? Materials not suitable for family reading. Silliness. [We aren't looking for serious stuff, regardless of what the old windbag says, just send more silliness!!!---CUOS]

DO YOU EVER HAVE ENOUGH ARTWORK? No, Alter, I can ALWAYS use more --- especially covers and small spot illos. I wouldn't mind having a well-done, interesting monthly cartoon strip featuring our chapter mascots, either!

I TAKE IT THAT THAT IS SUPPOSED TO BE A SUBTLE HIT, RANDALL? Sorry, Alter, I'm never subtle --- it confuses people.

WILL MOST OF THESE POLICIES APPLY TO THE GENERAL C/FO BULLETIN YOU AND ROBERT ARE ALSO PUTTING TOGETHER? Sure, I don't see why they shouldn't. We can only print what we get you know.

SOME PEOPLE DON'T LIKE POLITICS, IS THERE ANY WAY THEY CAN HELP KEEP YOU FROM RUNNING WILD ON THE SUBJECT? Alter, I don't run wild on the subject!! I say what I believe needs to be said. SURE, SURE... Alter! If you don't watch it, I'll put you back in the cage without benefit of supper. Now where was I, ah yes... but if I don't have room to pontificate on politics, I can't do so. So the best thing for those who don't like politics is to submit lots of articles and stuff so I don't have room for the dreaded subject.

ANYTHING POLITICAL THAT YOU JUST HAVE TO SAY THIS ISSUE? Only that the 1986 general C/FO election ballots were mailed to all general C/FO members on the 18th of September, and if you haven't recieved one (and your general C/FO membership is current as of 1 Sept 86) you need to write me for one post haste. Ballots must be recieved by the eighth of November of this year to be counted. EVERYONE PLEASE VOTE!!! And remember to put your return address on the envelope.

THAT'S ALL??!! YOU'LL RUIN YOUR RECORD! Well, now that I think about it, I should mention that Craig York was elected to the C/FO-San Antonio Executive Board as a Director last meeting and that another we'll be electing a second Director at the October meeting!

THAT'S MORE LIKE IT! Glad I didn't disappoint you, Alter.

HOW COME ONLY ONE ISSUE OF THE C/FO-SAN ANTONIO NEWSLETTER FEATURED A LETTERS TO THE EDITOR PAGE? Simple, I haven't recieved any letters to the editor since! I'd welcome some, because if I don't hear from people I assume that they love everything about this 100% Silliness Free Newsletter. Letters to the editor should be no more than 250 words and be solely about this newsletter, not tape trades or other matters.

PICKY! PICKY! As always, Alter!

YOU ARE, WITHOUT A DOUBT, THE STUBBORNEST PERSON I'VE EVER BEEN THE ALTER EGO OF, CAN ANYONE GET YOU TO CHANGE YOUR MIND ABOUT ANYTHING? Sure, they can, Alter, it just isn't easy. First you have to successfully refute every argument I have for my position and then you have to sell me on your position, which means a LOT of good, logical arguments. Most people don't bother to try, they figure it's impossible because it is a lot of hard work and takes hours of time! I am, I have to admit, a very opinionated person and I always have detailed reasons for holding the opinions that I do --- sometimes these reasons may make little sense to others, but they are reasons. If you want to change my mind on something you have to present a strong, solid case. Contrary to popular belief, I don't hate those who people who disagree with me, in fact I tend to respect them more for daring to have their own opinion PROVIDED they have some arguments to support it. However, we are straying from the subject again, so I think it's time we wrapped this up. One final question, Alter!

(Long pause while Alter stalls to avoid going back to his cage.) Well, Alter, if you can't think of one, then I guess it's time to put you back....

OKAY, I'VE GOT ONE! ADMIT IT, RANDALL, YOU REALLY LOVE SILLINESS, YOU REALLY LOVE URUSEI YATSURA, AND YOUR REAL NAME IS BAKA! I think that's THREE questions, Alter! But anyway.... No, I'm not Baka. No, I don't like Urusei Yatsura (but I do like the Kitsune). And as to whether I like silliness or not, judge for yourself, I let YOU conduct this interview!

My apologies to Richard E. Geis from whom I stole this format. (If you don't know who Richard E. Geis is, you haven't been in SF/F fandom very long. He has won seven Hugos for FAN WRITER and his fanzines have won six Hugos of their own over the years.)

Randall S. Stukey, Editor
Chief Protector Against Silliness (CPAS)

ANIME NEWSWIRE

Compilied by Randall S. Stukey

Contrary to information printed in this column last issue, the new series of JONNY QUEST episodes have already started. JONNY QUEST is the last half-hour of the "Funtastic World of Hanna-Barbara", which means it is currently airing at 8am Sunday mornings on KRRT (35) here in San Antonio. So far, it is almost as good as the original --- the rumors about aliens, older brothers and "Rambo" Race have proved to be (so far) unfounded.

THE ADVENTURES OF THE GALAXY RANGERS is a new American anime series which has good animation (amazing, considering we didn't see a single Japanese name on the credits) and semi-intelligent plots (it's a western in space). Unfortunately, no San Antonio station is carrying it. [I like it and it's not even very silly---CUOS]

THE IDEON
JASON + KARALA

[Starting this issue, we are replacing the C/FO Newswire column with the Fandom Newswire column. This new column will still give C/FO News, but it will also cover other anime-related organizations such as the SDF-Ft. Worth, the Macross Fan Club, the Boston Japanimation Society, Club Anime, and other organizations that may be of interest to our members. Mention of an organization in this column should not be taken as an endorsement of the organization or its policies by C/FO-San Antonio or the editorial staff---RSS]

FANDOM NEWSWIRE

Compiled (with commentary) by Randall Stukey from numerous sources.

The C/FO has three new chapters, C/FO-Atlanta, C/FO-Pasadena, and C/FO-Walla-Walla. For information on C/FO-Atlanta, contact Bill Spurlock, 1364 Benning Place #2, Atlanta, GA 30307. Additional information on C/FO-Pasadena and C/FO-Walla-Walla was unavailable at press time.

Still no word on C/FO Magazine #11!

NOVA #8 (the real one this time), the EDC's clubzine, has finally appeared. It features Macross. If you live in the Dallas/Ft. Worth area, contact your chapter commander for your copy. If you regularly attend C/FO-San Antonio meetings, we probably have a copy for you. Otherwise, you'll probably have to write the EDC HQ (EDC, P.O. Box 515942, Dallas, TX 75251-5942) and "remind" them to mail you a copy. NOVA #9 is a challenge issue and could be out as early as November.

Appearing with NOVA #8 is a free sneak-preview of DIRTY LITTLE GIRLS, a DIRTY PAIR fanzine edited by Guy Brownlee. The first issue is planed to be about 40 full pages long and is planned to sell for between $2.00 and $2.50 and should be out in November 1986. Contact: Guy Brownlee, 602 Twilight Dr., Garland, TX 75040. See Reluctant Randall's Reviews in this newsletter for more information.

[If you'd like to have your club's news and events posted in this column, send information thereon to the editor.]

VOTOMS NOTES: EPISODE 8

By David Stowell

The evening after winning the get-the-goodies match last episode, Vartla, Gotho, and Cocconer make a little whoopie over the spoils. Chirico, being a Real Man, just works on fixing up his armor. The others start getting into an uproar, so Chirico takes a hike and watches the city while he thinks about the past.

Later, the city is filled (once again) by geek patrols in choppers and goon platoons, both mounted and on foot, looking for the group. Jean Paul is watching all this from a window in town, and has a discussion with a couple of his own goons. While he's talking, he demonstartes the proper procedure for clicking a pen. It's a very impressive display of dexterity, and I'm sure we can all learn from it.

Then we get to see Cocconer run a midnight bimbo-express to give everyone some bad news. She gets a face full of dragon breath from Vartla as she tries waking him and Gotho up. Another argument breaks out, with the air-head taking to the table-top to deliver a speech. Chirico ignores the nonsense, so Vartla gets irritated with him. Like I said, some people never get the message. Gotho gets the idea of trying to exchange the shipment for gold --- with the geeks they just ripped it off from. With a few words, Chirico approves the idea and puts an end to the discussion.

Later, Gotho deals with some goons over the shipment. They try to get tough with him and knock his pipe flying. Personally, I think that's grounds for justifiable homicide, but Gotho takes it all in stride. The Boss shows up and they agree on the swap; bot sides knowing the other is going to pull something when the time comes, no matter what anyone says.

Cocconer drives up that night in a truck with the goodies in it to a meeting with two troopers. Before the geeks can get her, she scrambles off and gets away. Gotho then drives into a stadium for his pay-off. While he is lighting his pipe, he gets pinned by a bunch of spot-lights, after which, the Boss shows up. When the Boss gets the word that the shipment is safe, he has a goon that looks like the Incredible Bulk open a case with the gold in it. Gotho goes for the gold but gets double-crossed. He pulls a transmitter out of a pocket and threatens the boss (probably with blowing up the shipment), but the Boss is unimpressed. Gotho leaves in a huff and calls Vartla and Chirico.

A free-for-all breaks out and Vartla grabs the gold with Gotho, while Chirico holds off the faceless hordes. Gotho and Vartla figure it's time the party was over and start to leave. Chirico, on the other hand, sees the Boss and heads toward him for a little talk. This is a big mistake, but hey, a guy can't be at his best all the time, even a Real Tough Guy. Anyway, just as Chirico is getting close to the Boss, Fyana appears in her cute two-tone pink and lavender British Dog armor and lets Chirico have it. Her armor kind of outclasses his and he gets racked over real bad. It's clear Chirico wasn't expecting to be fighting another super-soldier that night because he ends the fight layed out with the Boss standing over him as the episode ends.

[When we showed this short feature at the August mid-meeting, no one had any idea what is was about. Well, thanks to Henry Jerng of Club Anime in Houston, we do now---RSS]

M.D. GAIST SYNOPSIS

translated by Henry Jerng from the July 1986 issue of MY ANIME.

Far in the future when western civilization ended, the human race was leaving the traces of their culture and existence on other star systems of all sorts. One of these planets is the planet GERA. As for this planet, the official, legitimate army and two large forces of the NEGUSUROOM invaders were competing for the control of the planet.

However, during the middle of the battle, the soldiers of the official army were exposed to heavy attacks. While they waited for reinforcements from their back-up teams, these soldiers were trapped in an artificial satellite. And now, after a number of years of fighting, the tragedy of that planet's complete take-over begins.

M.D. Gaist, after escaping from that artificial satellite, saved the NOA GALDS, one of the official army's terrestrial battleships, while it was under attack by the NEGUSUROOM army. Consequently, the NOA GALDS was on its way to go and stop a certain PROGRAM "D" which will activate the Doomsday military weapon that will turn this planet GERA into a dead planet. So, after joining up with NOA GALDS, Gaist went out to stop the activation of PROGRAM "D" in any way he can. However, the captain of the NOA GALDS has some devious plans of his own.

On their way, the captain of the NOA GALDS' crew laid down the plans to terminate Gaist, and, by chance, the NOA GALDS arrives at the BRAIN PALACE where the program is kept!!

As expected, Gaist slices some entrance guards while the

NOA GALDS arrives at the palace. However, carrying out the captain's plan, the crew begin their final strike to once and for all terminate Gaist. The red eyes of the crew shine in eerie to signify their final strike, a fight for the death for Gaist. While many wounds were inflicated to his stomach and other parts of his body, Gaist stands up and proved his strength and skills as a fighter. Even though he was seen to have been knocked down during the crew's final strikes, the battle was not quite decided yet. Under attack, he battled with all his might to defend himself against the blows of his enemy who just would not die.

Finally, his final strike destroys the enemy and causes a large explosion, but......Gaist, while standing in front of another crew member, saw ghost images in front of him due to the explosion. Nevertheless, by that final strike, the crew was totally incapable of defeating Gaist. So Gaist, challenging their plans of killing him, raised his hachet to strike fear into the crew members. Then he thrust his hand forward to grasp and crush the head of the crew, and.....somehow Gaist has triggered PROGRAM "D" to become active!!

In spite, Gaist lifted the crew member and said, "As for this game, this is still just the beginning!!" As Gaist stared at her face with his eyes, PAIA, a female crew member, froze up in total terror.

The exciting adventure of "M.D. Gaist" does not end here, but, instead, "M.D. Gaist: Part 2" is under production in Japan right now as I speak. So until then, I hope you have enjoyed this portion of "Armored Warrior M.D. Gaist".

[And, also from the pen of Henry Jerng, we have the following---RSS]

MISSING 99: SUPER DIMENSION SAMY

translated by Henry Jerng from the August 1986 issue of ANIMEDIA

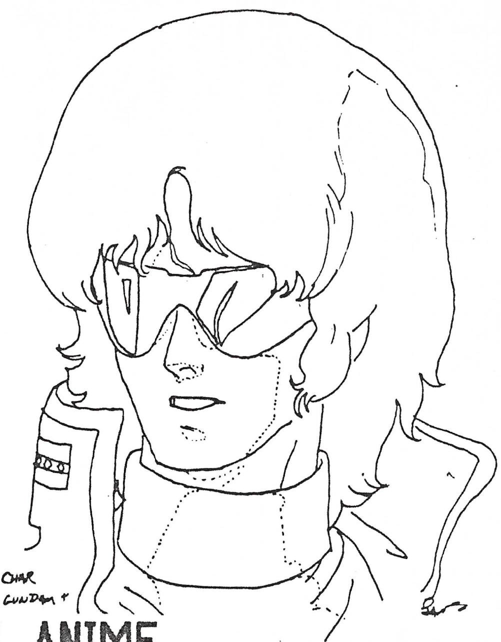
> "Samy traveled to another dimension to become a key player in the battle between Gods and Demons......"

Samy Yuino is an average girl attending a private high school. One day, she came across helping a young man who said that he was going to follow the town's speedsters. On the following day, upon discovering the shadow of that young man in the school yard during the evening, Samy follows after him to find out what he was up to, and she unknowingly charged into the school's chemistry laboratory. Then suddenly, a whirlpool appeared in the center of the room, and Samy went falling down the middle of this warped space.

Later, she finds herself at a strange place. Around her, there were hills covered with beatiful flowers which freely bloomed. Then, Samy meets with an old woman who gave her an invitation from a RABBIT. Before leaving, the old woman predicts that the tides of great destiny is about to be bestowed on Samy and her body.

At night, the evil creatures of the forest were asleep. However, a few are not. Noa, a black-caped cyborg, began to speak to two of his followers of his wild ambitions of battles. These demons and other demon-like creatures, who have even failed to track down the shadows of the gods, vowed to win back their positions as the destined keepers of the universe from the gods.

As Samy exited out of the fairy tale like world, she came upon a vast desert of time. There, in order to face Noa's new fleet of battleships, she transforms to the warrior SAMY. In the middle of the fighting, Samy became involved and surrounded by the thoughts of gods, demons, and this world. Now that she has become the servant to the deities, she was to direct her new powers to protect this world from the forces of evil.



HOTEL ANIME

Chapter Four: Baka Triumphant!
by Baka, SMOS

While Kenstukey, Kei, Yuri, Cobra, and Lady confer in the 86th floor penthouse, far below, in the "white basement", Char, Mendo, and Shinobu (who have sped to the hotel after reading of the bizarre disappearance of Lum in the last episode....What? You mean you didn't know? All the best anime characters read the C/FO-SAN) have come across the almost drowned Ataru Rey, whose feebly waving hand sinks beneath the surface of Mo'biiru Suit Gumbee as they approach. [Yes, I AM aware its taken him two episodes to sink that far, thank you---Baka, SMOS]

"Ah! The only problem now," says Char, "is how to get him out without getting mired ourselves."

"Leave that to me!" says Shutaro, drawing his sword.

"Shutaro! No!! Suppose you hit Ataru?" cries Shinobu.

"I admit it would be unfortunate...." he replies with a smile as he raises his sword.

Angered by Mendo's cavalier attitude, Shinobu leaps onto the trailer and with a single mighty heave that sends the twenty-meter green ump of platicene flying, frees Ataru by allowing him to fall out the bottom side with a sickening plop.

"He isn't breathing!" says a disgruntled Mendo. "Perhaps you should try mouth-to-mouth, Shinobu...."

"I could, but this is quicker," Shinobu responds, hoisting Ataru by the collar in one hand while punching him in the stomach with the other.

A short while later, after the towels have been passed around, Mendo kneels to take a closer look at their still groggy quaary. Peering closely at him for a moment, he suddenly rears back in surprise. "Say! Your're not Ataru Moroboshi!"

"Uhhh, no, no.... I am Ataru Rey. Uh, hmm, no, I mean Amuro Moroboshi.... Huh? Now I'm not sure who I am."

"He has Moroboshi's face," says Mendo.

"Oh, but Ataru has black hair, while this fellow's hair is brown. Besides, Ataru was somewhat taller," counters Shinobu.

"That may be," says Char, whipping off his sunglasses dramatically, "but I don't think Amuro Rey would fall for such an inane trick as...that thing," he finishes, gesturing at Gumbee, which has fallen across a row of parked cars.

The trio silently considers their bewildered quarry, who sits propped up against a wall. "Hmmm. Could he be BOTH Amuro and Ataru, somehow fused into one person?" Char wonders aloud.

"Only one way to find out," says Mendo as his sword flashes out and down. Trapped against the wall, Ataru seemingly does the impossible; he dodges both left and right at the same time. Just as Mendo's blade seems to find its mark, there is a flash of light and a small explosion which knocks the young samuari flat. When the smoke clears a moment later, two figures sit gazing at each other, wide-eyed with astonishment: a shirtless Amuro Rey, and a trouser-less Ataru Moroboshi. With a yelp of surprise Ataru disappears into a nearby linen closet to emerge a moment later drapped in a bedsheet, toga fashion.

"Now I remember!" cries Ataru. "Baka! He said he was going to introduce me to someone named Frau...."

"Wau," Amuro finishes for him. "Yes, I think we'll both be sore for a month, Moroboshi. As for me, I was lured here by a similar ruse. Baka wanted me to look at a script for ZZZZzzzzzz Gundam, but I had no more than checked into my room when this apeman leaps out of my closet and conks me on the head. It would seem that both Ataru and I were subjected to some kind of matter assimilation beam. Fascinating."

"Amuro, what's happening to your ears?" asks Ataru.

"I seem to be undergoing some kind of metamorphosis, Captain. I can only surmise from the available data that this stems from the unique susceptability of my Vulcan blood to Silliness radiation, which my tricoder indicates is emminating from that linen closet," concludes Amuro Spock, miniature Vulcan.

"There must be some kind of silliness projector in there-Awp!!" squaks Char as he suddenly realizes he has become Rainbow Brite!

"Shinobu! Ataru! Quick! You two are the least vulnerable... Search the closet!!" yells Mendo as he struggles against changing into Jughead Jones.

Stirred to action by this cry for help (and barely able to keep from laughing hysterically) the unaffected duo dynamically tears into the stacks of sheets and pillowcases.

"I'm turning American, I really think so!" squeals Amuro as he is abruptly transformed into Alvin the Chipmunk.

"Wait! I think I've got something!"

"Ataru, that's my leg!" growls Shinobu.

"Oop, sorry... Ah ha! But what's this?" he cries, holding up a small device resembling a miniature camera.

"Rats it! RASH IT!" barks Scooby Char.

Producing the ubiquitous mallet, Ataru reduces the evil device to scrap, using Mendo's head as an anvil. With a slight "pop" all present revert to normal. Or so it seems. With a convulsive shudder, Amuro collapses, shrieking "Not this Record, NOT THIS RECORD!!"

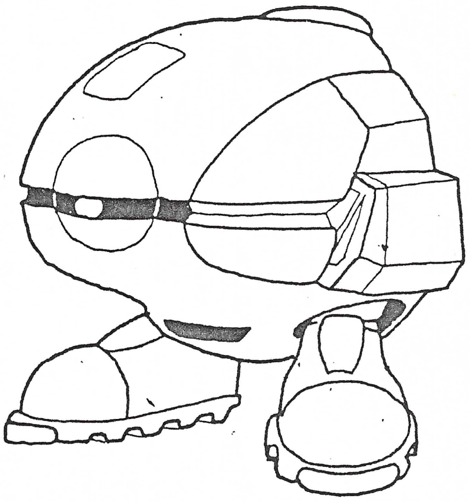
Siezing the panicked newtype by the shoulders, Char drags him to his feet. "Amuro, AMURO! Snap out of it, man! What's wrong?"

The attack passes as quickly as it came, and clearing his head with a shake, Amuro replies, "Must have been a residual effect, I thought I was still on Side One."

"Unless... Unless there are more of those machines planted throughout the hotel. In which case it is our duty to seek them out and destroy them," says Mendo.

"Yes, you are right. And since you seem to be able to resist their effects somewhat, you should lead, while Shinobu and I follow behind. That way, we can get to the devices before they seriously affect Char and Amuro," offers Ataru.

Briefly nonplussed by the fact that Ataru's plan makes perfect sense, Mendo and the others quickly agree and start off in search of the deadly silliness projectors.



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Not far away, Kenstukey and Yuri also roam the basement corridors, slowly closing in on BaKa's Secret hiding place.

"The readings seem to be strongest in this direction, Ran," says Yuri, now equiped with a silliness projector detector of her own.

"Yes, you're right. Should be just down this hallway over here," replies Kenstukey, as he cautiously approaches the branching corridor. "I think we---Oh my god....."

"Ran! What is it?" cries Yuri, rushing to his side. Reaching him, her eyes widen in shock and horror as she surveys the carnage before them. The deep pile carpeting is strewn for yards with tiny blue corpses, most mangled beyond recognition.

"There - there must a hundred of them!" gasps Yuri.

Stooping on one knee, Kenstukey notes a grim detail. Each of the crushed and mutilated smurfs is wearing a tiny black and white fur coat. "One hundred and one," he replies grimly.

"Do you think they were here after Cobra, or something else?" whispers Yuri as they edge forward through the killing ground.

"I can't be sure, Yuri, but it looks like they were going after Baka."

"It's just impossible to believe that he is responsible for this! I mean, silliness is one thing, but this is monstrous."

I believe he has become corrupted...." Kenstukey begins, then trails off.

"You mean...."

"Yes, Yuri. It looks like we are dealing with the dark side of the Farce."

"Oh, really, Ran!" sneers Baka, popping his head out of an overhead ventilator shaft. "Do you think I'd stoop to so obvious, not to mention dated, a parody as that?! Heed my warning! You are on the yellow brick road, but beware the tin man and watch out for flying monkeys!" And, with that, the bizarre apparition vanishes.

"Cryptic warnings! Strange references to live action! What does it mean?"

Before Kenstukey can answer Yuri's anxious query, the floor opens beneath them....

Picking themselves up a moment later, the two adventurers find themselves face to mask with the fiendish genius behind it all....

"YOU! You're...."

"YES! It is I, Dark BAKA! And you, Ran Kenstukey, are in my power! Khas, grap the girl." Yuri finds herself enfolded by the hairy henchman as Dark Baka warns, "No sudden moves, Kenstukey! One word from me and she shares the fate of those smurfs!"

"Grr. Let her go, you monster, or face my wrath!!" with that challege, Ran draws the one weapon feared by every villian ever to see print: the Blue Pencil.

"Curses!" mutters Dark Baka predictably. "Well, I guess you win this time."

"Giving up so quickly, Dark Baka? Hah, just as I suspected, your inks are all yellow!"

Actually, no, Ran Kenstukey, just buying a few moments of time.... HAHA! YES! Now is the moment of Dark Baka's final triumph over all of animation! Turn and face the awesome might of MEKKA-KENSHIRO!!"

Kenstukey whirls and drops, barely avoiding the clutching talons of the mechanical hunk. Quick-drawing his portable terminal from within his briefcase, he laughs with disdain as he deftly avoids another rush by the clumsy steel martial artist.

"Is THIS the best you can do?? I've seen more dangerous mecha in 'Toys-R-Us'!" As his fingers fly over the keyboard, he adds, "In just a moment I'll have this thing tap-dancing on your head!"

"But you don't have that moment!" chortles Dark Baka. "Check your watch!"

"What the--- OH NO!!" Kenstukey, glancing quickly at his Timex, realizes to his horror that it is 11:31 pm. Without another word his head drops to his chest, his eyes snap shut and a buzzsaw snore fills the room. [Behavioral scientists are at a loss to explain the reason that Ran Kenstukey's brain shuts down promptly and completely at the same time every night---Baka, SMOS and now Lord of Silly Type!]

With a final cackle, Dark Baka and Khas, who clutches the still struggling Yuri, exit the room, even as Mekka-Kenshiro, its glistening steel hands stained with blue gore, stamps slowly toward our sleeping hero.

* * * * * * * * * *

Several floors above, Ataru brings the mallet down on another silliness projector, then mops his brow. "Whew, this is certainly work! I feel as though I have walked a thousand miles."

"Yes, but we can't rest yet," replies Shinobu. "Look at Char and Amuro, think what they must be feeling!" she finishes with a wave at the pair, who, moments before had been Care Bears.

"You're right, of course. Still, I can't help but wonder-AHrrr!"

"Moroboshi! Now what!" snarls the exhausted and impatient Mendo.

"It- It's LUM! I feel her presence close by! But somethings not right! She-"

"IS NO LONGER THE WOMAN YOU KNEW, FOOL!!" comes a voice of thunderous fury from behind them. Turning, the quintet sees the back-lit silhouette of a young woman, arms outstretched, hair dancing wildly in the electrical discharge that courses between her figertips, her eyes lit with an unearthly glow that comes from only one source: the Hots.

"MEN, WOMEN, SMALL HOUSEHOLD APPLIANCES! ALL MUST YIELD TO THE UNHEATHY APPETITIES OF.....DARK LUM!!!"

"Oh, this is really getting out of hand", grumbles Amuro, a moment before he and the others are cut down by a savage electrical bolt. There is a moment of silence, and then sinister, throaty laughter, the sound of tearing cloth, and sound effects far too suggestive for a family publication.

* * * * * * * * * *

Down in the hotel's bar, Kei and Lady are on patrol, hoping to pick up a few clues. Unfortunately, they have only succeeded in drawing the unwelcome attention of the animated Hulk Hogan and the paragon of blondeness, He-man. As their respective come-on lines and self-promoting monologues would effectively double the length of this newsletter, we will simply skip ahead a bit to the moment when a quiet voice asks, "Pardon me ladies, but are these --- men --- bothering you?"

Kei, fighting to stay awake in the stupifying drone of the steriod twins, sees a neatly groomed, but rather grim-looking man in his mid-thities.

"Actually, yes, they are. But we don't seem to be able to get rid of them," she replies.

"Allow me. Excuse me, Mr Hogan, Mr. Man?" he says tapping their shoulders.

"Whaddyouwanbozo. Youwannastartsumpthinwiththehulkster? Letmetellyousumpthinbuddyoureasknfertroubleanyergonnagetit!" shouts an annoyed Hogan, stabbing his finger at the newcomer's chest. Casually breaking the finger with one hand, the stranger pulls the nearly naked giant close and murmurs, "What's two plus two?"

Hogan's eyes abruptly cross, then glaze over as he collapses in a heap at the stranger's feet. He-man, seeing his partner's swift demise, beats a hasty retreat.

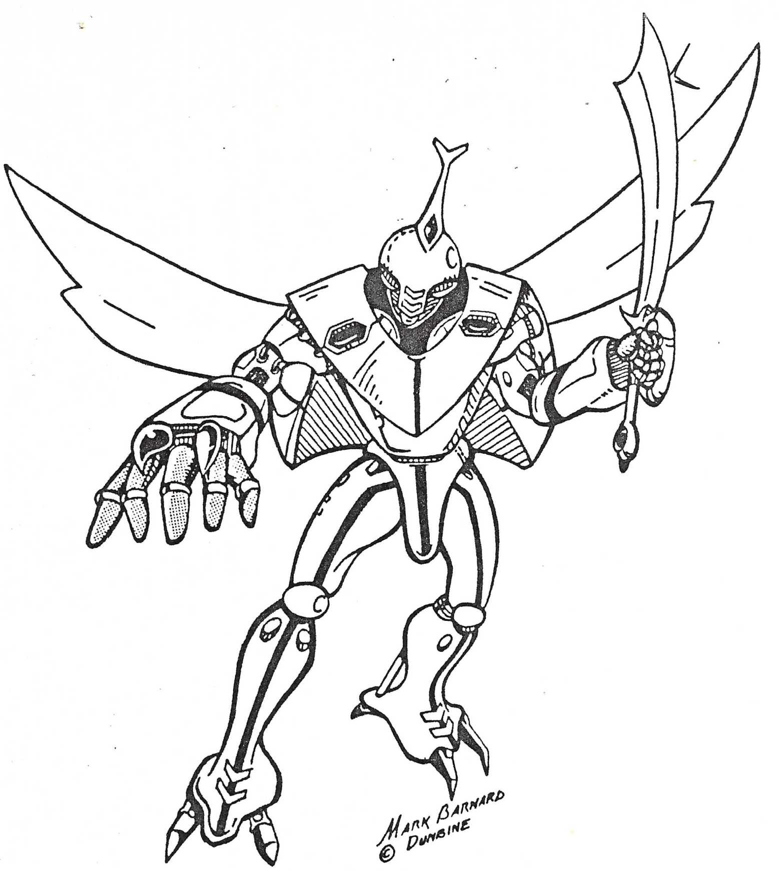
"I'm impressed," states Lady.

"Simple math. Gets them every time," the stranger says with a slight shrug.

"Uh, well, thank you anyway," says Kei. "Oh, sorry, I'm Kei and this is Lady, Mr....?"

"Togo, my name is Togo. But please, call me Duke," replies the stranger, extending his hand.

NEXT: Dark Baka Defeated (maybe), Dark Lum Lightens Up (certainly), Cobra strikes (guess which one), and Harlock returns in..... (Don't worry, I'll think of something before the next deadline!!!)



IN DEFENSE OF THE GIANT ROBOTS

by Ed Sevcik, C/FO P.A.L. (Philospher at large)

It has been my ill-fortune, during my tenure as a C/FO P.A.L., to occasionally be privy to statements such as the following:

> Giant Robots have got to be the silliest things in Japanese cartoons. They would never work, they would never be built, and I, for one, don't like shows that revolve around them, because they are ludicrous and mechanically impossible.

Now, I happen to LIKE giant robots, though I have been rather hesitant about admitting it in the past, because doing so usually brings on a storm of criticism and ridicule. Witness those "battlebot" cartoons that C/FOOD has been putting out recently. Witness everybody kicking Gundam and calling it pretentious and stupid. I happen to think Gundam is a cool show, and I'm not going to cop out, like so many of us robot lovers have been doing over the past months, and say that I enjoy it because of the plot and the characters and put up with the robots. I think the robots are NEAT. I like Layzner because of the robots. I like Macross partly because of the robots. The robots in Orguss are a little hard to get used to, but I've managed. Until now, I have never tried to explain exactly WHY I like robots, or why I think they have the kind of appeal they do. This essay is an attempt to do just that.

I'm not going to bother myself here arguing whether or not future technological developments will give us the ability to design a joint that could take the strain of a robot's arm or leg, or whether the pilot could control the complex movements of his machine's appendages, or whether there is any real advantage to having a war machine built in the shape of a human being or not. Such arguments lead nowhere. I might, however, suggest to our CPAS that were such a thing built, and were it as maneuverable as the cartoons suggest, then the joints might be just a tad safer than he seems to think, if only because they would be so hard to hit. I might ask him as well, if he were living in a civilization that had weapons which could cut through whole battleships, would he waste effort heavily armoring the equivalent of an infantry, or strip the things to the bone, as I would, to take advantage of their best qualities, their speed and agility.

All this, however, is essentially beside the point. In technological development, as in biological evolution, there are a number of different ways of achieving the same end. Birds fly. Insects and airplanes also fly, but the ways in which the three groups achieve flight are in actual operation, quite different. The same is true with tanks. One can design a tank to look a little like a beetle, as we do, or to stand on two legs like a man, or in any other way you can imagine. Each design has particular advantages and each achieves about the same end, killing the bad guy. A humanoid vechicle of the type we all know and love would give its pilot immense dexterity and versatility, but it is not a very economical design. The "head", for example, is a ridiculous appendage on such a machine, and the Japanese animators go through cartwheels trying to justify its existance.

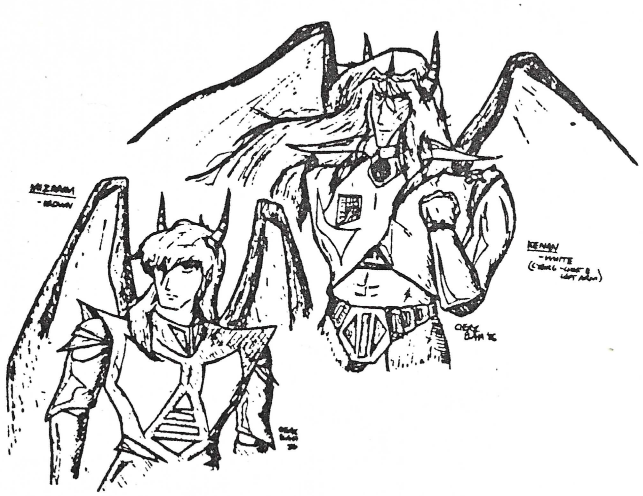
The human body is in many ways a compromise, and it evolved in response to changing environmental conditions. Its objective was survival, NOT winning battles, and hence, it is probably not the best pattern to use when designing a fighting machine. If everybody in the world felt instinctively that the ONLY proper way for a fighting machine to look were humanoid, then I suppose we'd have found a way to overcome whatever difficulties are involved and we'd have giant robots, but as things stand now, that is not very likely to happen.

Okay. If humanoid robots are inappropriate for battle, and I think we can all agree that they are, then the question that remains is, why are they so popular? Though this question may seem a little bit silly, there is in fact more to it than meets the eye, as I will now demonstrate. To properly answer the question, in fact, would flesh out this article to a good three or four hundred pages, and I simply don't have the knowledge for that task. Randy and Robert don't have the space, either.

I don't think it is important whether or not the cartoons are only animated advertisements for toys, though I happen to feel that the better ones are much, much more. To properly say why people like toys, or cartoons for that matter, one would have to show why we like dolls, since that is what these little toys are, dolls, and I think the same doll-making impulse results in animated cartoons.

Let me put it more clearly. I believe there is something basic in our makeup that causes us to take delight in replicas of ourselves. Throughout history we have reproduced ourselves in stone and wood, painted ourselves on everything from rock to paper, written ourselves in books and music, and, more recently, made images of ourselves on film. Man is the only creature who attempts to replicate himself in non-biological ways. The robots we all know and love are only one more step on a ladder that runs past the golem and homoculus, Frankenstein's monster and Dracula, the computer and the coke bottle, Superman and Sherlock Holmes. For some reason (and don't ask me what it is) man is a doll-making species, whether those "dolls" be in the form of clay idols, tales of knights and monsters, anthropomorphic gods and animals, statues of our princes, or my little Macross Valkyrie toy. I move its little arms and make it walk, just the way those kids did with their dolls ten tousand years ago, and it pleases me, though I couldn't say why.

So when you criticize your friendly giant robot, saying that his weapons are medieval or his elbows wouldn't work, just remember you are knocking a human desire far more ancient than we can know, the desire to make an image that is like ourselves, yet different. Stripped, perhaps, of the flesh that causes us so much trouble. I'd guess that when the robots go out of style, as it looks like they are doing, something else will take their place. The desire that gave them birth will find some other novel way of expressing itself. Personally, I will be a little sorry to see them go.



ASSISTANT EDITORIAL

Unfortunately, this Assistant Editorial is not all silly. I've got some (gasp) serious stuff to talk about later. It had to happen sometime. This is also pretty long, so be warned.

SILLINESS UPDATE!!!
Unfortunately, this month has been as slow as last month in my silliness "IN" Box. Lots of promises, but nothing definite. I'm not ready to admit defeat yet, but things are looking pretty grim. I guess I'll have to go watch PROJECT A'KO again for my weekly dose of silliness.

THE "BULMA" CONTROVERSY: PART 2
If you recall, faithful reader, last month I apologized for calling "Bulma" (from DRAGON BALL) "Bloomers" in earlier C/FO-SAN issues. Well, I now offically TAKE IT ALL BACK!! NYAH, NYAH!! I got a letter from my Japanese pen pal and here's the scoop. It's all a joke on the way the Japanese pronounce certain English words (similar to what we ourselves do); for example "Depart --- Department Store" and "toile --- toilet"! Anyway, Bulma's real name IS Bloomers, but she is ashamed to admit it. On another level, it is also a joke to the Japanese --- they know what the name refers to. (Actually, with all the underwear humor on the show, I should have guessed). So all of you who would be quick to jump on someone else's translations, discuss it with the translator first, especially if they are Japanese.

Which brings me to the serious part of this Assistant Editorial (You can quit now if you wish). I have some things to add about Randy's TRANSLATION FOLLIES of last issue.

He mentioned that there were more people who circled "Translator" on their Address Update Forms than he expected there would be. I'd like to stress that this by no means indicates that there are that many people out there who can do the translations of articles, scripts, and the like. I know several people who can read or write a bit of Japanese, but they would never attempt to, say, write a script for KAMUI NO KEN. That, folks, takes a GREAT deal of effort, and anyone attempting it should be given all the aid, support, and RESPECT that such an endeavor would earn. But those people WOULD probably circle "Translator" simply because they can, to some degree.

While I agree with 80% of what Randy said (especially about the proposed editorial policy concerning translation corrections for both bulletins), I think more needs to be added. I don't think adverse reaction on the part of translation readers and critics are mainly to blame for the lack of translations of anime and manga, I think there are two other factors which have more impact. The first is the actual time and effort it takes to do the actual translating. Every translator I know who does scipts and/or long synopses is actually aided (or shares credit with) a Japanese-speaking co-translator. These two have to set schedules, both have free time, be able to work together, and be whole-heartedly willing to take the time and make the effort. Most don't do it professionally. I also have it on good authority that Japanese people (for the most part) don't like to be rushed. The process isn't as easy as circling "translator" on a form.

The second factor is the translator's ego. Randy mentions that a lot of translating gets done in the apa's. Why, I ask, don't those "translators" make their stuff available?! Toren Smith has mentioned to me (and I agree) that he believes they don't believe enough in their translations. Why do it, then? If their translations are good enough for a small, select, group of fellow anime lovers, why are they not good enough for a large group of fellow anime lovers? This, I submit, is the main problem with translations in anime fandom. They are there, but due to the unwillingness of the translators, we will probably never see them. I will make my plea once more to those folks (you know who you are): Send them around for comment first, if you must, BUT MAKE THEM AVAILABLE!! Send them to us to print, sell them, submit them to generally AVAILABLE zines, do anything you can to give them to the hundreds of folks wishing to partake. Don't be afraid of criticism. If writers or artists didn't share their work with others for fear of criticism, it'd be a pretty lousy place, wouldn't it.

End of tirade.

On to another subject, one I wish I didn't have to bring up. I was going to explain my personal tape copying policy and priorities, but circumstances have changed in a way as to make it unneeded. Ed has contacted me, as has Ray, and they both wish their VCR's back. (Not that I can blame them, I've had'em both for quite a while.) This means, until the situation changes, I will no longer be able to make tape copies for anyone. This is effective as of the first of October, which means by the time you read this. I will try my best to fill the blank tapes I already have (most are done), but I can't promise anything.

Ray and I have worked out a tentative arrangement to enable me to borrow his VCR for about 1 week per month and during that time I will be able to make copies in the following priority order: FIRST, people or chapters I owe tapes or favors to; SECOND, people who have trading material that either I or many in the chapter are interested in obtaining; THIRD, people in the our local area; FOURTH, people interested in starting C/FO chapters; and FIFTH, all others.

Keep in mind that even during the one week a month in which I am using Ray's VCR, my VCR is partial property of my family and will be used as such whenever they want it.

I realize this is going to be somewhat of a suprise, but it really can't be avoided. It has always been my policy to do what I can to aid those who have nothing to trade, but I can't think of any alternative, other than to ask that all members of C/FO-San Antonio write to EACH OTHER to try and arrange tape trades, that's one of the reasons we are always printing C/FO-San Antonio membership directories and updates! I will try my best to get people together if they write me. Again, I apologize for the problem, but it can't be helped.

In the meantime, Randy, Ray, and Ben all have the capability to make copies, but their access to the tapes and time to edit TV episodes are limited, so contact them as per specifics (Randy's plan to keep the new stuff flowing follows this Assistant Editorial). And remember, try and keep requests REASONABLE. (And if you write the CPAS, ask him for CREAMY LEMON episodes, he's got the best copies.)

Until next time, Knock'em silly,

Robert W. Gibson

RANDY'S TAPING POLICIES

Folks, I have the time and facities to make up to 20 or 30 tapes a month, provided I am simply dubbing one tape onto another. I have free access to both our VCRs almost every night after 11pm. Unfortunately, I go to bed at 11:30pm so all I have time to do is start up a tape and let it run all night. That means if someone wants me to put 9 particular episodes on a single tape and each episode is on a seperate tape, it would take me 9 nights to finish this one tape. Up until now, this has been no problem, however, in order to keep all the new stuff we are getting flowing outward, I'm re-adjusting my taping priorities.

My new taping priorities are as follows: FIRST, dubbing copies for myself, Ray, Robert or my pen pals; SECOND, dubbing copies for people who have high quality trading material that either I or many in the chapter really want; THIRD, dubbing copies of one entire tape onto another tape; FOURTH, dubbing copies of stuff from multiple tapes (or multiple but seperate locations on one tape) onto another tape (within this priority, tapes which require less work on my part will be done first). Within each priority level, tapes for members of C/FO-San Antonio will be done first. Higher priority requests will always interrupt work on lower priority requests, so if you are one of those people who just have to have all your ZZ Gundam (or whatever) on one tape, be warned that such requests could take from six months to a year to fill as they will be regularly bumped for higher priority requests --- unless, of course, you have something we need to trade! ABOLSUTELY NO EXCEPTIONS WILL BE MADE AS I DO NOT BELIEVE IN MAKING EXCEPTIONS, anyone asking for an exception will simply have their tape returned undubbed.

Starting with this issue, we will list the contents of the entire tape for most of our new material so people can select an entire tape to copy when possible. You may have to take some material you don't really want this way and you may end up with some blank tape at the end of your tape in some cases, but at least you will still be able to get copies fairly quickly. Who knows, you might even end up liking some of the stuff you didn't think you would! (Warning, as I cannot spend most of the day taping, I am much, much slower than Robert.)

NEW ANIME

The following list contains most of the new Anime added to our collection since the last Newsletter. As usual, the episode numbers are not guaranteed to be correct!

Movies/Short Features

Amon Saga
Californa Crisis
Call Me Tonight
Cool Cool Bye
Cosmos Pink Shock
Emeraldus Special (better copy)
Iczer I: Act One (better copy)
Iczer I: Act Two
Matsumoto Special
Panzer World Galient: Iron Crest
Project A'ko
Violence Jack
Windaria

Series Episodes

Adventurers of the Galaxy Rangers (4 episodes)	
Captain Harlock/Queen 1000 (17 episodes)	
Dirty Pair	(#5, 15-16)
Hokuto No Ken	(#73-76)
Machine Robo Chronos	(2 #? episodes)
Maison Ikkoku	(#1)
Panzer World Galient	(#13)
Touch	(2 #? episodes)
Urusei Yatsura	(1 #? episodes)
Xabungle	(#1-5, 7-11)

C/FO-SAN ANTONIO TAPE COPYING POLICY (REVISED)

GENERAL RULES:
1) EIGHT HOURS PER PERSON PER MONTH unless other arrangements are approved in ADVANCE!
2) ABSOLUTELY NO "GENERIC BRAND" TAPES WILL BE ACCEPTED. Almost any major name brand tape (Scotch, Fuji, Sony, BASF, TDK, JVC, etc.) is acceptable. Tapes made in places other that the USA, Japan, or Germany are unacceptable (examples: J.C. Penny, KMC [K-mart], Megasonic, Classic, etc.) as they can ruin the heads of our VCRS. ABSOLUTELY NO EXCEPTIONS WILL BE MADE.
3) Write a copy of your request and your name, address, and phone number on a label attached directly to the tape itself, not to the tape box, the tape!
4) Requests that material be placed on a tape in a particular order (or with the commercials cut out to squeeze in one more episode) will generally not be honored as doing so takes too much time.
5) If you wish to trade, we REALLY PREFER that you query us first. A trade, after all, isn't a trade unless we get something we want!
6) Please drop us a postcard or letter when you recieve your tape(s) so we don't worry about whether or not it got to you.
7) Please do not send us tapes that you care about the current contents of, we will not attempt to record over one episode in the middle of your tape for you!

C/FO-SAN ANTONIO MEMBERS: Give Robert or Randall a blank tape with a written list of what you want recorded and at what speed you want it recorded. We will have a copy made for you as soon as we can --- it can take us quite a while, however, especially if you want a lot of stuff from different tapes put on one tape! Please remember that we often have to give priority on the dubbing machines to making trading copies (that's one reason why we are getting so much new material).

Out of town members of C/FO-San Antonio, mail your requests, tapes, and return postage to either Robert or Randall ---- you need not make a special trip to San Antonio to personally give us the tapes (unless you want to, of course, we'd love to see you)!

OTHER C/FO, SDF-FT WORTH, OR EDC MEMBERS (AND ANYONE ELSE FOR THAT MATTER): We love to trade material! If you have something we don't have, and we've got something you want --- a trade can easily be worked out! We usually trade tape for tape (with each person responsible for postage on his/her own end), but we can be flexible. If you see something you've got to have, but don't have anything to trade, talk to us anyway. We've been in that boat ourselves and will be happy to see that you get a copy. We only have one firm rule, we will not trade with people who are unwilling to trade with others (if they have the facilities to dub trades at all, of course) on a one for one basis, or who will only trade with people who agree with them politically or whatever! WE WANT COPIES OF ANIME SPREAD AROUND!

Contact either Robert Gibson or Randall Stukey to arrange trades or request copies. Their addresses can be found at the end of all this fine print on tape copying. If you'd rather call than write: Robert can normally be reached at (512) 657-7296 (best chance to reach him: between 10pm and 1am CST) and Randall can normally be reached at (512) 655-2678 (best chance to reach him:

between 6:30pm and 9:30pm CST and between 10pm and 11pm CST Sunday through Friday) or call (512) 826-1278 between 12 noon and 5:30pm almost any Saturday and you can talk to both of them --- however, they are running a role-playing game during that time (Saturday afternoon) and request that calls be kept VERY BRIEF.

Please note that some of our tape library is occasionally out of town or otherwise unavailable. If you happen to request something that's currently unavailable, you may be, unfortunately, in for a VERY LONG WAIT. You might want to query us first, before sending tapes if you don't want to wait! We would like to apologize for this problem.

TAPE TRADING CONTACT PEOPLE:

Robert Gibson
6527 Chapel Forest
San Antonio, TX 78239
(512) 657-7296

Randall S. Stukey
4122 Tallulah
San Antonio, TX 78218
(512) 655-2678

OCTOBER MASTER TAPE LIST

The following list listed the tapes containing most of the above new anime and the speed at which it must be recorded to obtain a copy of the entire tape. Individual titles may not be on the listed tape in the order here listed! If you want an entire tape dubbed, contact Randall S. Stukey.

TAPE OCT86-1 (4 hr speed)
Amon Saga, Californa Crisis, Call Me Tonight, Cosmos Pink Shock, Machine Robo Chronos (2 episodes)

TAPE OCT86-2 (2 hr speed)
Panzer World Galient: Iron Crest, Cool Cool Bye

TAPE OCT86-3 (4 hr speed)
Emeraldus Special, Matsmoto Special, Hokuto no Ken (73-76)

TAPE OCT86-4 (2 hr speed)
Violence Jack, Project A'Ko

TAPE OCT86-5 (4 hr speed*)
Windaria, Maison Ikkoku (#1)
* Windaria is recorded at the 2 hr speed, but to get both, the entire copy must be recorded at the 4 hr speed

TAPE OCT86-6 (4 hr speed)
Adventures of the Galaxy Rangers (4 episodes)

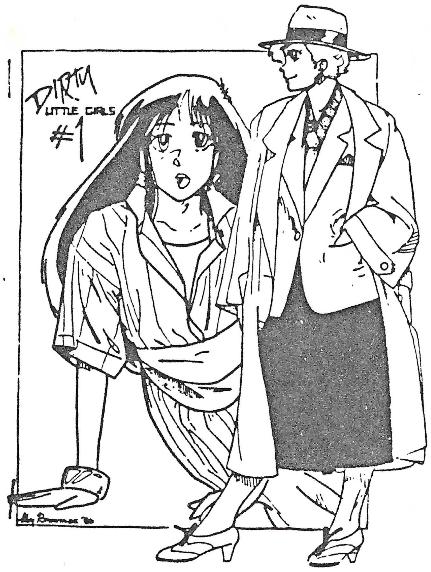
TAPE OCT86-7 (4 hr speed)
Captain Harlock/Queen 1000 (8, 9, or 10 episodes)

TAPE OCT86-8 (4 hr speed)
Captain Harlock/Queen 1000 (8, 9, or 10 episodes)

TAPE OCT86-9 (4 hr speed)
Creamy Mami, Touch (2 episodes), Dirty Pair (#5, 15-16)

TAPE OCT86-10 (4 hr speed)
Xabungle (#1-5, 7-11)

TAPE OCT86-11 (2 hr speed*)
Iczer 1 Act 1, Iczer 1 Act 2
* last hour currently blank



RELUCTANT RANDALL'S REVIEWS

In this installment of this semi-irregular column, I'm going to discuss Guy Brownlee's new DIRTY PAIR zine, DIRTY LITTLE GIRLS, and the new JONNY QUEST episodes.

I have been hearing alot about Guy's DIRTY PAIR zine because many of the people working on it are friends of mine and DIRTY PAIR is one of my three favorite series (yep, another biased review) so I was anxiously awaiting the special preview issue I had heard was going to be in NOVA #8. When I got my copy of NOVA #8, a 20 page half-size (the same size as the two C/FO Mini-Bulletins C/FO-San Antonio has put out) fanzine fell out of it, the cover to which is reproduced above.

This nicely done little zine contained a history of the Dirty Pair series in Japan, a brief history of and vital stats on Kei and Yuri, short story about taking Mughi to the vet (quite funny, too), and the start of a manga series about The Elegants, a team of female wrestlers who moonlight for the goverment (they appeared in episode #4, by the way) and lots of art.

The first issue is scheduled to come out in November. It'll be about 40 pages long (full-size pages, like in this newsletter) and will feature more stories, more art, the Dirty Pair written up as Traveller characters, a diagram of the Lovely Angel, and reprints of some (but not all) of the stuff in the preview issue. More issues will follow if Guy continues to get contributions. (And he should, Dirty Pair is extremely popular among anime fans here in the US. I've volunteered to write a traveller adventure in which the Dirty Pair get tangled up with Joe's Crusher team for a future issue, probably #3).

Yep, I like the preview (reserve me TWO copies of the real thing, Guy). It's only flaw is the uneveness of the artwork, but then all fan publications (including the C/FO-SAN) suffer from this problem. The price for the first issue is planned to be between $2.00 and $2.50 but write Guy Brownlee (602 Twilight Dr, Garland, TX 75040) and enclose a SASE for more info.

JONNY QUEST holds fond memories for me, it was (and in many ways still is) my favorite anime series when I was younger. It is one of the three things for which I have attempted to write fan fiction (the other two being STAR TREK and LENSMAN). After all the horror stories I'd heard about the new JONNY QUEST series (see last ish's Anime Newswire), I was almost afraid to watch when the first episode primeired three weeks ago. But watch I did and I was pleasantly surprised: no cute alien, no smarter brother, no "Rambo" Race, there was even violence and the implied death of the villains --- and no, one didn't spot them escaping into the background like one does in G.I. Joe.

The show has its flaws, however. The voices for Jonny and Hadji bother me: Jonny sounds about three years younger than he did in the original and Hadji just sounds wrong. The voice for Race is alright, but not great. Only Benton Quest and Bandit sound anywhere near right, that's probably because the same voice actor did their voices in both series. The animation is not as good as the original series, the backgrounds are great, but the moving figures leave alot to be desired. Bandit's personality seemed less gung-ho in the first two episodes, but he seemed more like his old self in the third episode. Race also seems somehow "different" than the original series, but this may be partially my imagination, Race and Jade were my favorite characters in the original series and all the talk of "Rambo" Race may have just made me too edgy.

The stories are very well written, by today's standards at least, I doubt whether they would match up well against such classics as "The Robot Spy", "The Invisible Monster", or "Double Danger", but then not every episode of the original series was a classic either. Three episodes is not enough to pass judgement on the story quality of the entire series, but so far, it ain't bad.

JONNY QUEST is the last half-hour of the FUNTASTIC WORLD OF HANNA-BARBERA which airs on selected stations (it's syndicated, you don't think this would make it on the networks do you?) early Sunday morning. It's worth getting up for (or at least setting your VCR for).

RABID ROBERT'S RUNTY REVIEWS

(or "Whew, are there lots of short features and movies out there")

ARION - Fine if you don't mind Yaz's butchery of the Greek mythos. Pretty to look at and a smattering of violence.

MEGAZONE 23 PART 2 - Very nice animation but ruined by a very cliched ending. Sex scene and a few gory scenes for those who can't do without. Soundtrack pales compared to Part 1.

LAPUTA - Very, very pretty to look at and a very well-made adventure film. Unfortunately, those who were expecting another NAUSICAA will be disappointed. Very nice soundtrack and suitable for the entire family. 124 minutes.

M.D. GAIST - Violent, but otherwise unnotable. Very little story to go with the admittedly interesting animation. 45 minutes.

SAMY: MISSING 99 - Modern day "Alice in Wonderland" with funny animals, spirits, and power armor. OKay for those who like such stuff. 60 minutes.

RUMIC WORLD 2: THE SUPERGAL - Silly, as opposed to FIRETRIPPER which was serious. Very amusing and fun for just about anyone with a sense of humor, especially wrestling fans. 50 minutes.

VIOLENCE JACK - As the title implies, very violent, and also includes some kinky sex scenes. Go Nagai's characters are hard to recognize as such.

PROJECT A'KO - Silly, silly, silly. Unfortunately quite boring in places, but otherwise both slapstick and parody galore. Some scenes are played so straight one wonders if it isn't two movies in one. If you liked the Diacon girl, this is for you. 80 minutes.

CALL ME TONIGHT - Possessed man turns into various monsters when sexually excited. Sounds strange? It is, but fascinating to watch if you like that sort of thing (or icky-looking creatures). A guilty pleasure, I liked it better than either part of ICZER, unfortunately, it's also more expensive. 30 minutes.

AMON SAGA - Better than average sword and sorcery video, with lots of fighting and swordplay and a good share of mysticism. Likeable hero and heroine help very much. Very nice animation. 75 minutes.

COSMOS PINK SHOCK - Overly cute parody of various shows (MACROSS and YAMATO fans take note). OKay, but by no means a major video. 40 minutes.

CALIFORNIA CRISIS - Notable for both it's location (southern California) and its unusual animation style. Two teens stumble on a cover-up and run from the police and governments agents. OKay if you can get past the "government-as-the-bad-guys" shtick which wears thin after a while. 45 minutes.

And finally,
WINDARIA - in my opinion, the best anime movie of the year, bar none. A fascinatingly moody, tragic, and pensive fantasy with echoes of REMEO AND JULIET. Young lovers are torn apart by two warring countries and the princess of one and the prince of the other must choose between their love of each other and their duty to their nations. A young man is seduced by the power of authority and respect and commits the ultimate irony, only to lose the peace and idle happiness he once had. A warning: if you don't like sad endings, stay away. 101 minutes.

[I don't believe it, his Nibs is asleep and the CUOS snuck in and let me out of my cage! Hmmm, there must be something I can do to show off my fantastic talents and prove that I and not his Nibs, should be the editor of this rag. The computer! His Nibs left the computer on. Let's see.... Sure, he'll never notice that space for one illo is missing. His Nibs can't even think visually. So now I'll finally get to show the world my awesome writing abilities---Alter Ego, SMAW (Superb Master of Awesome Writing)]

ALTER'S GUIDE TO ANIME NORMALNESS

by Alter Ego, SMAW, Ph.D, PDQ, SMOF, etc.

Robert Gibson is always talking about all the strange stuff one finds in Japanese anime. He never talks about the normal everyday things that both Japanese and American anime have in common, for example, with only a handful of exceptions (like STARCHASER) both Japanese and American anime are two-dimensional, or at least what you less intelligent humans call two-dimensional. All anime, by its very nature, is, of course, at least THREE dimensional.

Don't scream at me, lesser beings, of course, I know what I'm talking about. My Ph.D is in Vague Generalities! Not impressed?! Sigh, I guess I'll have to explain in words small enough for your limited mentalities. By it's very nature, Anime MOVES doesn't it. That means it has duration. And "duration" implies the passage of time doesn't it? And last I checked, Time was a dimension. I haven't bothered to repeal any of the laws of physics recently so that gives anime THREE dimensions doesn't it! (Height, width, and time for those of you still too dense to understand such great thoughts as mine.)

Oops, I see His Nibs waking up, I'd best be back in my cage. But next time we'll talk about more anime normalness, maybe something simple like sound. I really shouldn't strain your little brains two months in a row....